

**El Pus**  
*Hoodlum Rock Vol. 1*  
 Virgin/EMI  
[www.elpus.com](http://www.elpus.com)



I really wanted El Pus to blow me away. The concept—five Atlanta thugs out-punking punk rockers all white maintaining their street status—is airtight. The set up—two vocalists engaging in classic hip-hop call-and-response and three sick musicians—is even better. The music world, I think, is ready for something like this. Why couldn't I like it?

The problem with genre crossing in the world of pop music is that the "a little bit of this, a little bit of that" game that unconventional bands often play can lead to music that is unclassifiable and subsequently unsuccessful in the mainstream. A close listening of *Hoodlum Rock Vol. 1* hints at the possibility that no one at Virgin quite knew what to do with these guys. A quick example: slick production has become a fast track to

success in mainstream hip-hop, yet often drains the energy out of punk music. Hoodlum Rock's expertly woven samples and over-compressed guitar sounds simply do not fit the punk genre; on the other hand, El Pus' music is not hip-hop enough to garner club play.

I have no doubt that El Pus puts on a raucous live show. Unfortunately, the album's overproduction sucks the wind out of the band's sails. I get the feeling that El Pus is the kind of band that belongs at the grassroots level, releasing filthy punk-hop recordings out of the back of a van and never going near a major record label. That is not meant as an insult; genre-benders like Andre 3000 take years to perfect their craft. Here's hoping that Virgin has the patience to stick with El Pus until their time comes.

-Abe Kinkopf

As CBGB is poised to close its doors forever (due to lack of rent payment), it is even more interesting to see this slice of punk history committed to DVD. Here we have the Dead Boys, in 1978. Filmed for a television special, this concert has remained mostly in tact. Let's start with the good: the interviews, both from the night of the show and recently with Cheetah Chrome, are gems. Especially Cheetah lamenting the rise of mook rock, stating that if he could have "stopped Limp Bizkit," the world would be better off. Seeing them play is worth it to realize that "Sonic Reducer" and "I Need Lunch" were really much harder and rawer than the studio versions would have you believe. Stiv Bators was out there, as front men go and obviously a huge Iggy Pop fan. Interestingly, he was also an inspiration to the infamous GG Allin.

From the negative end of the spectrum, Hilly Crystal's interview as their "manager" is about as

## Dead Boys: *Live At CBGB 1977* Directed by Rod Swenson

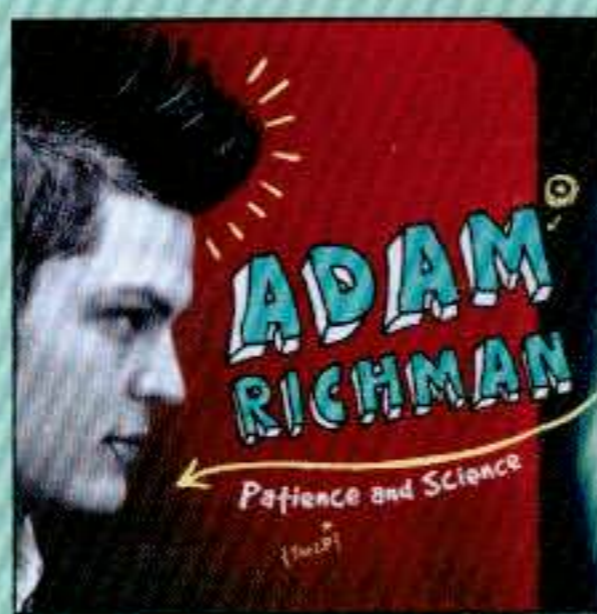


much fun to watch as your great aunt Edna's bridge tournament. Repeated watching also clues you in to the fact that Johnny Blitz and Cheetah Chrome, former Rocket From The Tombs members, were pretty much rewriting Rocket tunes ("Sonic Reducer" being an actual Rocket tune). When they ran out of Rocket tunes, they ran out of steam pretty quickly, which is evident in the set list. Still, it's a good record of the times and how people (namely Stiv) could make even baloney a fashion statement.

-Amanda Nichols



## Adam Richman *Patience and Science* Or Music, Bucket O' Records [www.adamrichman.com](http://www.adamrichman.com)



Adam Richman will be the first to admit, "Pop is a really dirty word."

Richman, a little bit Blink 182 and a little bit Elvis Costello, brings a mix of

sweet, angst-laden, and addictive music to the masses in his recent release, *Patience and Science*.

"Pop doesn't mean someone else wrote the song for you—it doesn't have to mean it's there just to be marketed to you. It can come from a real place,"

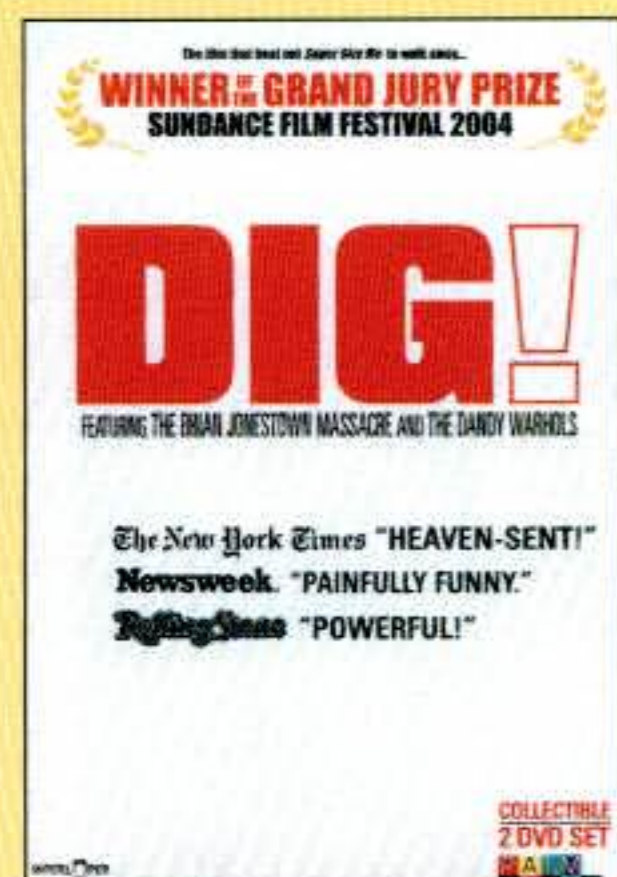
Richman states in an artsy, press kit-esque short film that accompanies the CD. A smooth move by a newcomer, Richman has realized that the majority of music industry-savvy artists have begun keeping fans buying their records in stores by recording an album and giving them a little something extra.

*Patience and Science* is moderately sugared with catchy tunes that won't leave you moaning with cavities. His lyrics are both heartfelt and intelligent. The regular twenty-something listener can relate to Richman and be drawn to him because of it.

Richman's indie pop sound is created independently. He plays all the instruments himself and mixes and records them together in his basement studio—something he's been doing since junior high. With one listen to his CD, Adam Richman made a fan out of me, and that's an accomplishment in itself.

Adam Richman will be touring this summer with Better than Ezra and American Hi-Fi. For more information visit Richman's funky website: [www.adamrichman.com](http://www.adamrichman.com).

-Melanie Brook



## DIG! Directed by Ondi Timoner Palm Pictures

The intense conflict between art and business in the music industry is nothing new, and you can't watch VH1 for ten minutes without hearing a cautionary tale on the subject. That doesn't mean it can't be interesting. The rockumentary *DIG!* is a fascinating story, and at the same time, an archetypal drama of the age-old topic.

Director Ondi Timoner, *DIG!* follows bands The Dandy Warhols and Brian Jonestown Massacre over seven years (1995-

2002) of their burgeoning rock careers. The film focuses on the front men of each band, Courtney Taylor and Anton Newcombe, respectively, who begin as close friends/rivals and self-proclaimed musical revolutionaries. As the Dandy Warhols sign with Capitol records and find their way through mainstream media, Newcombe and his band continually sabotage their own success with chaotic performance behavior, heavy drug use, and a refusal to make any compromise with their art. It's a classic tale of affable convention versus destructive visionary genius, made unique by an unusually intimate, raw, and thorough treatment of a true story.

